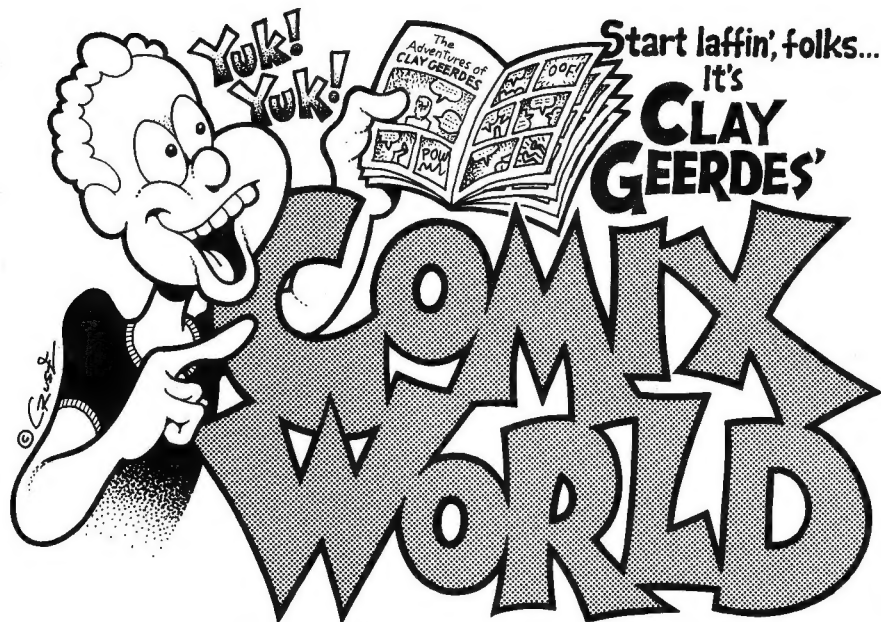




COMIX WORLD 121. June 1, 1979. Copyright Clay Geerdes, Box 7081, Berkeley, CA 94707. World Rights Reserved. Logo by Howard Cruse. His latest work will appear in SNARF 9, DOPE COMIX 3, BIZARRE SEX 8, and in Larry Shell's UFO book. Howard moved to New York a few years ago and worked as art director on STARLOG & FUTURE during 1977-78. He writes: "I think the move to New York was a good one for me psychologically. The fresh environment of high urban energy has stimulated me to experiment and test the boundaries of my style, subject matter and storytelling approach. I feel generally good and artistically revived." Howard is working on a third issue of BAREFOOTZ.* SHALL WE DO IT AGAIN? is an anthology of work by the brothers Davis, Phil Collins, Len Rifas (now an editor at Krupp), John Burnham, Daniel House, Hector Teitez, Kit Marcinko, Ellen House, and Aaron Berg. Regular ug comic format. It's a buck from your dealer. Below are the covers of the second two volumes of photos of Betty Page and if you don't know who she is then you ain't into that old fifties pin-up and cheesecake and bondage art. These go for \$7.25 pp ea. from Belier Press, P. O. Box "C", Gracie Station, NYC 10028. I think the main difference in the sex model of the 50s

and her 70s counterpart is that the 50s model thought she was doing something sinful or morally wrong while the 70s model is told by her sisters that she is doing something sexist. I had lunch in the faculty lounge at San Francisco State recently (absurdly priced stuff--a real rip-off) and a woman teacher asked me to draw her a cartoon on a placemat. I did one of my funny insects and when I indicated her little nipples the woman got that expression on her face and said "sexist!" Now you know: Nipples are sexist. Well, I see a lot of them around Berkeley and I just draw what I see--art imitating reality and all the rest.* Next to you are some panels from ZERO 4, the latest ug by Warren "The Brok" Greenwood and Von X. These guys used to farm in New York, now they live in Hollywood. They're the only artists I know of who can get away with animating vegetables without being ludicrous. ZERO 4 is a buck at your dealer.* We may be seeing Doug Hansen's ANIMAL BITE soon. I have a flyer of the cover that looks nice.* Wayne Gibson's TRANSIT PICTORIAL is a 25¢ 4-pager. B/W From him at 2521 N. 40th St, Seattle, WA 98103. Include a stamp.* Crumb has a 78 party record out from Red Goose (Yazoo). His new anthology should be making the rounds this summer.



c Warren Greenwood and Von X. 1979. All Rights Reserved.

The Time Is Right, So 'MAD' Will Become a Movie

Los Angeles

In the wake of the astonishing commercial success of Universal's "National Lampoon's Animal House" last summer, Warner Bros. has begun preparing a \$6 million movie based on MAD magazine.

"I first tried to get the rights from MAD eight years ago," the movie's producer, Fred Weintraub, said, "but the MAD people didn't think the time was right."

The time became right when — undoubtedly influenced by the huge grosses on "Animal House" — Warner's and Weintraub's production company agreed to give the humor magazine's publisher a percentage of

the movie's box-office gross and, more important, the right to approve the shooting script.

"We weren't going to let someone take the name of the magazine in vain," Al Feldstein, editor of MAD since 1965, says. "We've never allowed MAD to be merchandised. We don't even accept advertising. We didn't want it to look like we were doing the thing we satirized — merchandising ourselves for a buck. We wanted to put on the screen our kind of critical

comment on everything from shoddy merchandise and deceptive packaging to outlandish advertising claims and untruths from politicians."

One character the movie will not contain is MAD's nudnick Everyman, Alfred E. Neuman. "He's a symbol," Feldstein says. "No living human being could represent him. We can't even show him in profile, rather than full face, in our art work. It doesn't work."

New York Times



Planners' Action

5-19-79

Go-Ahead for Razing Of Straight Theater

By Eugene Robinson

The San Francisco Planning Commission took action yesterday that effectively clears the way for demolition of the controversial Straight Theater, at the corner of Haight and Cole streets.

The fate of the theater has been an issue in the neighborhood for years. Many residents of the area want it torn down, claiming it harbors muggers and vagrants and is an eyesore. But other activists have sought to renovate the dilapidated building.

The commission ruled unanimously yesterday that developer John Brennan, who owns the building, does not have to file a complete environmental impact report before he can raze the building.

The Planning Department's staff recently undertook a more limited environmental review. It concluded there would be no significant adverse physical impact on the neighborhood if the building was demolished.

Brennan must still obtain a demolition permit from the Department of Public Works, but that process, in view of the commission's decision, is largely perfunctory.

Anna Darden, of the Haight Ashbury Neighborhood Council, argued to the commission that "total environmental review" was necessary.

"The question is of far greater

impact to our community than just whether a theater should be torn down," Darden told the commissioners. She maintained that what happens to the site will affect the neighborhood for years.

But the commission also heard several speakers say the building is a dangerous eyesore.

"No one in his right mind walks past that building at night," one speaker said.

Two years ago Brennan obtained a demolition permit, but he was thwarted when the Board of Permit appeals revoked the permit and ruled that the project needed more environmental review.

That first permit is still being contested in court. Meanwhile, however, Brennan applied for a second permit. It was on this second permit that the commission acted yesterday.

He has said he plans to leave the site as a vacant lot for some time, but has not indicated what he might build there eventually. He owns substantial amounts of property in the neighborhood.

Planning Department staff members told the commission they have no authority to consider what might be placed on the site, and instead had to base their recommendation in Brennan's case strictly on whether the demolition of the structure would so affect the neighborhood as to require a full environmental report.

San Francisco Chronicle 11
5-19-79

Comic Book Heroes Save The Day

The box office success of "Star Wars" and "Superman" has sent movie makers scurrying to the comics for ideas.

So far, they've come up with Buck Rogers, Popeye and Flash Gordon live-action films. Sequels to "Star Wars" and "Superman" are also in the works. While "Star Wars" was not derived from a specific comic strip, the characters and themes, according to cultural historians, are like those in the funny papers.

Television has also gotten into the comics act with "The Incredible Hulk" and "Spider Man." Even Broadway has been bitten by the bug. The hit musical "Annie" was based on the comic strip "Little Orphan Annie."

Why the trend? For one thing, film makers tend to copy successful themes. Recently, disaster epics were in vogue. Now, it's the comics.

New York University cultural historian Robert Sklar cites the wave of nostalgia sweeping the country as a reason for the interest in comic strip characters.

Sklar notes, too, that in times of anxiety, comic book heroes tend to surge in popularity. Superman emerged after the Great Depression. Now, Sklar says, the nation is in another period of anxiety over inflation and energy problems.

By contrast, he says, in times of conviction and certainty, like the 1960s, society finds its heroes in the real world.

Jack Nachbar, associate professor of popular culture at Bowling Green State University in Ohio, suggests that society is looking to the comics for heroes because there is a lack of "real life heroes in the second half of the '70s."

U.S. News & World Report

HERE IS A LIST OF THE LATEST BRITISH COMIC TITLES. I HAVEN'T SEEN THESE BOOKS YET.

Vengeful Fate #1
Wank Fodder Wittisisms
Workin' Klass Super Hero #1
Ziegfried Smiegfried
Wild Wally and the Pope #1
Owl-Jumpers (eight-pager)
Happy Apulhead #1
Mach 3 Comix #2
Germs #1
Godchild
Even More Toad Papers
Yet More Toad Papers
Graphixus #5-B
Heart in my Nose
Graphic Oddssey
Catastrophe Comics
Neil Hissum Comics } Ar-Zak
Igor Comics

From West Germany:

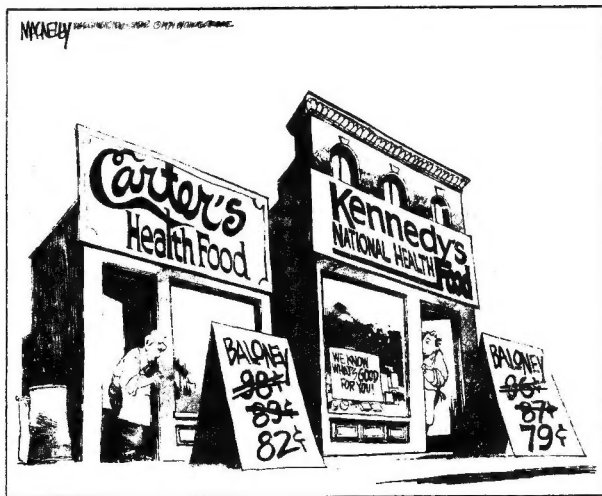
U-COMIX SONDERBAND 20/S. Clay Wilson
U-COMIX SONDERBAND 21/Ron Cobb

In Finland, Pekka Gronow says he will be publishing some more comix soon. He did JYMY and HUUL! which were mainly reprints of American ug work.

JOAN CRAWFORD by BOB THOMAS
Bantam \$2.75

With most of the notoriety going to MOMMIE DEAREST, Christina's tale of her anal-compulsive Mom, Bob Thomas's well-researched bio stands up to the competition quite well. His book is a classic study of compulsive neurosis yet nowhere does he indicate that Joan Crawford was ever aware that she had serious psychological problems. Did it seem rational to her that she would beat and torture her children and disinherit them while donating money to hospitals and clinics and appearing quite beneficent to the rest of the world? Thomas follows Joan's rags to riches career, portraying her as an aggressive, domineering, competitive woman, one who ended her life alone and unloved. Her real name was Lucille LeSeuer and she never felt like she belonged. A sad book. C. G.

THE CARTOONISTS



A Dance Floor for Sale

The old dance floor of the original Fillmore West, where thousands of feet pounded to the tunes of the Jefferson Airplane and Big Brother and the Holding Company, has been chopped up and turned into cutting boards.

The Bay Area Marine Institute, which trains ghetto youth in marine vocations, is selling the laminated, recycled maple hardwood 10" by 14" cutting boards for \$25.30 to benefit their educational programs.

The non-profit Institute trains adults and youths in small boat repair, navigation, commercial fishing, and other marine job skills.

It obtained the old ballroom dance floor from the Fillmore at Market Street and Van Ness Avenue through an arrangement with the general contractor doing renovation work there.

The site flourished as the Fillmore West ballroom from 1968

San Francisco Chronicle 59

★ Fri., May 18, 1979.

until 1971. It recently housed a carpet store and is now being converted into an automobile showroom for Roger Boas, the car dealer and the city's chief administrative officer.

The cutting boards, which come with a certificate of authenticity, can be ordered from the Bay Area Marine Institute, Pier 66, San Francisco 94107. For more information, call 552-4500.